

Borden & Elliot
BARRISTERS & SOLICITORS • PATENT & TRADE MARK AGENTS

presents

ORIENT ☯ OCCIDENT

Saturday, March 12, 1994
Jane Mallett Theatre • St. Lawrence Centre



**ESPRIT
ORCHESTRA**

Alex Pauk • Music Director & Conductor

Borden & Elliot

BARRISTERS & SOLICITORS · PATENT & TRADE MARK AGENTS

Listening first

*Borden & Elliot is pleased to sponsor
this evening's performance of
The Esprit Orchestra*

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TORONTO VANCOUVER CALGARY MONTREAL LONDON ENGLAND

PROGRAMME

Borden and Elliot

presents

ORIENT / OCCIDENT

Esprit Orchestra • Alex Pauk, Conductor

Saturday March 12, 1994 • 8:00 p.m.

Jane Mallett Theatre • St. Lawrence Centre for the Arts

Featuring

Donna Brown • Soprano

Barbara Chilcott • Actress

Evergreen Club • Gamelan Ensemble

George Gao • Erhu

Menaka Thakkar • Indian Dancer

Scorpius (1990)

R. Murray Schafer (Canada)

Birds Singing on the Empty Mountain

Tian-hua Liu (China)

erhu solo

Four Dreams (1989)

He Xuntian (China)

concerto for electric erhu and orchestra

North American Premiere

intermission

Ô Bali (1989)

José Evangelista (Canada)

Palace (1993)

Jon Siddall (Canada)

for gamelan ensemble

Ritu-Chakra (Cycle of Seasons)

Rabindranath Tagore

(poetry and music)

Menaka Thakkar

(choreography)

Rasesh Thakkar (narration)

"Gitanjali"

Rabindranath Tagore

Poetry set to music by R. Murray Schafer

intermission

Gitanjali (1991)

R. Murray Schafer (Canada)

for lyric soprano and orchestra

Barbara Chilcott appears by special permission of Canadian Actors' Equity Association

Tonight's performance will be broadcast on the CBC Stereo (94.1 FM)
programme *Two New Hours*, Sunday, April 10 at 9:08 p.m.

*Join us at a reception honouring R. Murray Schafer
in the lobby after the concert.*

Presentation to

R. MURRAY SCHAFER

Of Canada Council Molson Prize in the Arts

The Canada Council is pleased to award R. Murray Schafer the **Canada Council Molson Prize in the Arts** this evening. The presentation will take place on stage immediately following the concert by the Esprit Orchestra. We ask you to remain in your seats for the presentation and then to join us in honouring Mr. Schafer at a reception in the foyer.

Established in 1964, the Canada Council Molson Prizes are funded from the income of a one million dollar endowment given to the Canada Council by the Molson Family Foundation. The two \$50,000 prizes are awarded each year to distinguished Canadians, one in the arts and the other in the social sciences and humanities. They recognize outstanding lifetime contribution to the cultural and intellectual life of Canada. The Canada Council administers the awards, and the winners, through a nomination process, are chosen by a special selection committee co-chaired by the Chairman of the Canada Council and the President of the Social Sciences and Humanities Research Council.



**The Canada Council
Conseil des Arts du Canada**

PROGRAMME NOTES

Scorpius

R. Murray Schafer

Scorpius was commissioned by Esprit with the financial assistance of The Canada Council. It was premiered by Esprit in March, 1991. At that time, R. Murray Schafer wrote:

One of the advantages of living in the country is that one is less troubled by noise pollution and light pollution. The dome of escaped and unproductive light that arises over every city at night is the visual equivalent of the swill and swell of ambient noise released in the city by day. Night-time lighting has expanded much faster than the population in Western countries; by one estimate it has quadrupled in intensity every decade since 1960 as new human settlements are lit and overlit.

Like noise pollution, excessive lighting chokes off all appreciation of distance. It shrinks the world; everything seen or heard becomes finite, close and human-made. Only in the dark country sky are the stars released to their infinity. They appear so tiny; they make us feel smaller. They draw us into another universe, one we will never dominate, or destroy or even understand.

I have no idea why the present piece is entitled *Scorpius* or what its relationship might be to the constellation of stars which barely rises above the southern horizon on summer evenings. With Antares at its head, it appears vigorous and resilient, shaped like a fish hook. Is that why "my" *Scorpius* is barbed and unsettled? The Greeks said Scorpius stung Orion to death, since he sets as Scorpius rises. Am I trying to sting someone with "my" *Scorpius*? I'll let the listener decide.

Birds Singing On the Empty Mountain

Tian-Hua Liu

Tian-Hua Liu was trained in Western composition and violin, following a career - at the turn of the century - as composer and performer. Tian-Hua Liu played a vital role in expanding erhu, and was largely responsible for its move to the concert stage as a solo instrument. As well, Tian-Hua Liu's knowledge of violin enabled him to develop erhu music technically. *Birds Singing on the Empty Mountain* is one of Tian-Hua Liu's finest works. In the morning, hundreds of birds wake - one by one - with the rising sun. In order to create the symphony of chirping birds imagined by Tian-Hua Liu, many erhu techniques must be mastered.

Four Dreams

He Xuntian

The erhu is an ancient instrument, perhaps 1000 years old. It is extremely popular in China today as a medium for both traditional and contemporary music. It consists of a drum-like, mahogany sound box covered with a snake skin head and a bamboo bow with horse hair that carries the two strings. Because there is no finger board against which to stop the strings, finger pressure is a critical part of erhu technique. When these difficulties are mastered, the lack of a finger board allows tremendous flexibility in the sound and an expressiveness close to that of the human voice.

Four Dreams, composed for electronically altered erhu and orchestra without woodwinds, relies very much on compositional techniques and notations of the late twentieth century, yet it leaves plenty of room for the expressive qualities and ancient sonorities of the erhu to surface in a mysterious and haunting stream of consciousness.

Ô Bali

José Evangelista

The circumstances that gave birth to *Ô Bali* draw connections between two composers and the music of the gamelan. Evangelista wrote *Ô Bali* at the request of Radio-Canada. The work was commissioned in 1989 to commemorate the centenary year of French composer Claude Debussy's contact with the gamelan at the 1889 World's Fair in Paris. And yet, despite this occasion and the fact that Debussy's interest in gamelan represents the first major influence of gamelan on the music of the West, Evangelista chose to dedicate this work to Colin McPhee whom Evangelista calls "a great pioneer in the study of Balinese music."

Ô Bali follows the principles of Balinese music, though freely interpreted. The melodies of the compositions are chromatic, using all twelve notes of the tempered scale while Balinese music is created on scales of five or seven notes. It is rather the Balinese approach to orchestration upon which Evangelista has modelled his works: The two melodies played by the flutes are ornamented and punctuated by the other instruments. The entire musical texture is thus derived from these melodies as a kind of on-going and simultaneous commentary. The piano and vibraphone play a prominent role in this texture following the Balinese orchestral device of creating one melody out of interlocking parts. In these ways, Evangelista creates with *Ô Bali* an embroidered lace of sound as the melody plays itself in an intricate fashion.

Palace

Jon Siddall

Palace was premiered by the Evergreen Club in October, 1993. At that time Jon Siddall wrote:

It is a pleasure to write for the Evergreen Club on the occasion of their tenth anniversary. *Palace* is dedicated to the instruments of the Evergreen Club.

Colour, ornamentation, and intrigue are among the thoughts that come to mind when one imagines a palatial setting. Historically, the palace has also often been a welcome home for music in both the Orient and Occident.

Mostly, *Palace* aspires to celebrate the Evergreen Club's birthday in a way that pleases both the musicians and its audience.

Ritu-Chakra (Cycle of Seasons)

Menaka Thakkar

Tagore was a great poet of nature. He wrote much about the landscape of Bengal and captured nature in her various moods in his poetry and songs. The latter he himself set to music in appropriate melodic forms to evoke those moods and visual images in our minds. Out of several songs he wrote about seasons; two are chosen here in Menaka Thakkar's dance choreography, which draws upon her experience of interpretive dance with a classical base. This approach is reminiscent of Tagore's own approach to dance, although his specific dance style would be quite different.

The original songs and musical score for *Ritu-Chakra* are by Tagore. The Orchestra (on recording) is Subhash Chaudhury and Group (Vishva Bharati).

Gitanjali

R. Murray Schafer

This joyful work for lyric soprano and orchestra is a setting-to-music of five of Rabindranath Tagore's ecstatic poems from the collection entitled "Gitanjali," for which the poet was awarded the Nobel Prize for literature in 1913. The poems are marked by deep religious feeling and a strong sense of the beauty of nature. *Gitanjali* was commissioned and premiered by the National Arts Centre. It was composed for and dedicated to Donna Brown, singing the work again this evening.

1.

Light, my light, the world-filling light, the eye-kissing light, heart-sweetening light!

Ah, the light dances, my darling, at the centre of my life; the light strikes, my darling, the chords of my love; the sky opens, the wind runs wild, laughter passes over the earth.

The butterflies spread their sails on the sea of light. Lilies and jasmines surge up on the crest of the waves of light.

The light is shattered into gold on every cloud, my darling, and it scatters gems in profusion.

Mirth spreads from leaf to leaf, my darling, and gladness without measure. The heaven's river has drowned its banks and the flood of joy is abroad.

2.

Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again, and fillest it ever with fresh life.

This little flute of a reed thou hast carried over hills and dales, and hast breathed through it melodies eternally new.

At the immortal touch of thy hand my little heart loses its limits in joy and gives birth to utterance ineffable.

Ages pass, and still thou pourest, and still there is room to fill.

3.

When thou commandest me to sing, it seems that my heart would break with pride; and I look to thy face and tears come to my eyes.

All that is harsh and dissonant in my life melts into one sweet harmony - and my adoration spreads wings like a glad bird on its flight across the sea.

I know thou takest pleasure in my singing; and I know that my song brings me into thy presence.

I touch with my song the edge of thy far-spreading wings.

Drunk with the joy of singing I forget myself and call thee friend who art my Lord.

4.

You came down and stood at my cottage door.

I was singing all alone in a corner, and the melody caught your ear. You came down and stood at my cottage door.

Masters are many in your hall and songs are sung there at all hours. But the simple carol of this novice struck at you love.

One plaintive little strain mingled with the great music of the world, and with a flower for a prize you came down and stood at my cottage door.

5.

I am here to sing thee songs. In this hall of thine I have a corner seat.

In thy world I have no work to do; my useless life can only break out in tunes without a purpose.

When the hour strikes for thy silent worship at the dark temple of midnight, command me, my master to stand before thee to sing.

When in the morning air the golden harp is tune, honour me, commanding my presence.

BIOGRAPHIES PERFORMERS

Donna Brown (Soprano)

Of dual Canadian and French citizenship, Donna Brown has quickly become one of the most sought after artists in the music world. She studied piano, composition and singing at McGill University before moving to France to work at la Fondation Royaumont with Noémi Perugia and Daniel Ferro. She then attended the Schubert Institute in Austria, and in 1982 was a prize winner at the Herbert von Karajan Foundation in Salzburg, where she worked with Edith Mathis.

Brown began her career singing lieder and concert oratorios, acquiring a vast repertoire including music by Bach, Mozart, Haydn, Beethoven, Carl Orff (the *Carmina Burana*) and Stravinsky (*les Noces*). Her opera debut was in the role of Michaela in Peter Brook's production of *Carmen*. Since then she has performed many roles at the Paris Opera, the Lyon Opera, the Bordeaux Opera, the Bastille Opera (Paris), the Vancouver Opera and the Canadian Opera Company.

During the year of Mozart Brown sang Mozart with l'Orchestre symphonique de Montréal, the Los Angeles Chamber Orchestra, the London Mozart Players and the Vienna Chamber Orchestra. In Japan she sang the role of Pamina in Mozart's *The Magic Flute* under the direction of Wolfgang Sawallisch. This production was filmed for Japanese television. Brown recreated the role of Pamina at the Bastille Opera in a production by director Robert Wilson.

Brown has performed under such well-known conductors as Daniel Barenboim, John Eliot Gardiner, Helmuth Rilling and Semyon Bychkov. She has recorded for such major labels as Philips, E.M.I., Erato, Hanssler, Cluny and Harmonia Mundi. Her recording of lieder by Liszt earned her the first prize of the Académie du disque français in 1988.

Among Brown's projects this season is the role of Pamina, which she will sing in Geneva. Next season she will perform in *Falstaff* at the Amsterdam Opera and revive her role in *The Magic Flute* at the Bastille Opera.

Barbara Chilcott (Actress)

Barbara Chilcott has been seen on stages in Toronto, Stratford, London's West End and in cities across Canada. She has also worked extensively in television both in Canada and in England. Recently she appeared with Canadian Stage in *Dream Land* and with the Blythe Festival and Theatre Passe Muraille in the original stage production of *The Stone Angel*. Last summer she performed in *Mirrors* for Theatreworks and currently is rehearsing *Tit for Tat* (a bawdy adaptation of Shakespeare's *Measure for Measure*) produced and directed by Vinetta Stranbergs, also responsible for the highly praised all-female version of *Julius Caesar*.

Evergreen Club (Gamelan Ensemble)

Evergreen Club was formed by Jon Siddall in 1983, the group's Artistic Director until 1988. Dedicated to the performance of both contemporary and "traditional" music for gamelan degung, the Evergreen Club has commissioned many works. In 1987, John Cage wrote *Haikai* specifically for the group, dedicating the music to its instruments.

The Evergreen Club's current members are Kathleen Armstrong, Mark Duggan, Paul Houle, Blair Mackay (Artistic Director), Andy Morris, Michael Coté and Bill Brennan.

Kathleen Armstrong received her Master's in Music from the University of Toronto where she studied with Russell Hartenberger and Robin Engelman (both of Nexus). She is passionately involved in performing and teaching the music and dance of West Africa. She studied drumming and dancing both in North America and Ghana.

Mark Duggan is an active composer and performer in the Canadian new music scene. As a percussionist, he has performed in such diverse settings as, for example, the Montreux Jazz Festival in Switzerland and Lincoln Centre in New York.

Paul Houle has performed with various new music and orchestral ensembles including Esprit Orchestra, New Music Concerts, the Kitchener - Waterloo Symphony and Batterie Park percussion ensemble. He has studied West African drumming, Mbira playing and music from Latin America as well as Indonesian gamelan.

Blair Mackay's career as a percussionist and drummer takes him from the Latin folk jazz of Susan Hookong, to the contemporary music of Esprit Orchestra. Mackay has performed widely for radio, television and with a

variety of orchestras and small ensembles in the Toronto area. He has recently been in Montréal giving a concert presentation of Frank Zappa's music.

Andy Morris recently completed his Master's of Music Degree in performance at the University of Toronto, where he studied with Russell Hartenberger (of Nexus) and Ethnomusicologist Jim Kippen. He is an active freelance performer and is currently working with Zebra Swungk, of which he is co-founder.

Michael Coté's career as a percussionist has evolved from being a founding member of Esprit Orchestra to the principle percussionist with the Canadian Opera Company. He is currently performing in the Toronto production of *Miss Saigon* after a five year tenure as a product specialist for Yamaha Music Ltd.

Bill Brennan was born and raised in the Far East. As well as percussion with Hemispheres, Batterie Park and the Canadian Opera Company, he plays piano with Chesterfield Inlet and Grupo Vuja de.

George Gao (Erhu)

Born in Shanghai, China, George Gao became a permanent citizen of Canada in 1992.

From 1985 to 1988 Gao studied erhu (major) and piano and composition (minors) at the Shanghai Conservatory of Music. From 1988 to 1991 he was the erhu soloist of the China Central Orchestra of National Music and in 1991 joined the Royal Conservatory of Music, Toronto as a Resident of the ARCT Program.

His music awards include the three highest prizes at the Beijing China National Invitational Erhu competition; Best Performance Award from the Shanghai Artist Association; and Recognition Award for Contribution to the Thirteenth World Festival of Young Students, North Korea.

He first toured as a performer to North America in 1984 and returned in 1988 performing with the China Central Orchestra of National Music at the Chinese National Music Festival. His first solo album, was released in 1989. His music has been broadcast on CBC, CKLN and CCBC. Gao has also appeared on City TV in an erhu solo recital of traditional Chinese music and on the program *The Dance and the Railway*.

Gao is known throughout Toronto for his outstanding performances as an erhu soloist. He teaches erhu at the Royal Conservatory of Music, Toronto, making him the school's first erhu teacher.

Menaka Thakkar (Dancer)

Originally from Bombay, India, Menaka Thakkar is a respected master of her art. Internationally acclaimed for her excellence in the Bharatanatyam, Odissi and Kuchipudi dance styles, she has twice been awarded by her native country for excellence in the classical tradition. For more than three decades, she has performed extensively throughout India, Europe and North America. Thakkar and her company recently completed a successful eight city tour of the Far East in celebration of her twentieth anniversary in Canada.

From stunning solo works to elaborate dance dramas, Thakkar's choreography is rich, textured, innovative and provocative. She has interpreted episodes from the Indian epic *Ramayana*, choreographed a two hour solo presentation based on the twelfth century Sanskrit poem Geeta Govinda, and interpreted the renowned poetry of Rabindranath Tagore.

While dedicated to a 2,000 year old art form, she is also attracted by the contrasting intricacies of contemporary Western dance. Fascinated by the possibility of synthesizing the two approaches, she has collaborated with various Canadian choreographers including Grant Strate, Dana Luebke, and most recently Robert Desrosiers (*Moods of Morning*) for which she received critical acclaim. Thakkar is the founder and director of Nrtyakala: The Canadian Academy of Indian Dance. Established in 1975 Nrtyakala was created to promote greater awareness and appreciation of classical Indian dance in Canada. Thakkar is also founder and artistic director of Menaka Thakkar and Company a professional East Indian dance company respected throughout Canada.

Thakkar is an Adjunct Professor of Dance at York University and in 1993 received an Honourary Doctorate of Letters from the University in recognition of her contribution to Canadian culture and the dance community. In April Thakkar was featured nationally on CBC's *Prime Time* and most recently Menaka Thakkar and Company completed a successful Canadian tour.

COMPOSERS

R. Murray Schafer

Perhaps Canada's best known composer, Schafer is also widely recognized as an author, educator, visual artist, broadcaster, dramatist, journalist, scholar and pioneer in the field of soundscape studies.

As a student, Schafer studied with Alberto Guerrero (piano), Greta Kraus (harpsichord), John Weinzweig (composition) and Arnold Walter (musicology). Besides music, Schafer has studied languages, literature and philosophy and has travelled extensively studying in Vienna and later in Britain. During a lengthy stay in Britain Schafer supported himself through work as a journalist.

Once back in Canada, Schafer began a long career as an educator. While teaching at Simon Fraser University he, with the aid of grants from UNESCO and the Donner Canadian Foundation, set up the *World Soundscape Project* dedicated to the study of the relationships between people and their acoustic environment. His unique and imaginative booklets - *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When the World Sings* and *The Rhinoceros in the Classroom* illustrate the composer's experiences with students, and are among the first attempts to introduce Cageian concepts of creative hearing and sensory awareness into the Canadian classroom.

Schafer's interests in Eastern thought and religion are widely demonstrated in his work and include, for example, thirteenth century love poems in *Divan i Shams i Tabriz* (part 1 of *Lustro* and the product of a 1969 Grant from the Canada Council to visit Persia and Turkey); the verse of Rabindranath Tagore in *Beyond the Great Gate of Light* (part 3 of *Lustro*) and *Gitanjali*; and a Buddhist text for *From the Tibetan Book of the Dead*.

Schafer is concerned about the damaging effects of technological sounds on humans, especially those living in urban environments. His booklets *The Book of Noise* and *The Music of the Environment* are reasoned but impassioned pleas for anti-noise legislation and improvement of the urban soundscape through the elimination or reduction of potentially destructive sounds.

While Schafer's focus in the 1970's was his soundscape work, that in the 1980's was *Patria*, a twelve-part cycle of musical/theatrical works begun in 1966. Dissatisfied with the limitations and excesses of traditional opera, Schafer employs in these dramatic works a unique marriage of music and theatre which he calls the "theatre of confluence." Ritual has also been an important aspect to Schafer's work, which he sees as a way of revitalizing

boundary between audience and performer and turn the audience into active participants.

Although Schafer prefers to compose works that employ text, he continues to receive commissions for instrumental compositions. During the 1980's he wrote concertos for flute, harp, and guitar, string quartets and various other chamber ensembles and orchestra.

Widely recognized for his contribution in the field of music in Canada and around the world, Schafer has received the first Jules Léger Prize for New Chamber Music for his *String Quartet No. 2* and the Canadian Music Council's first composer of the year award (both in 1977); the Prix International Arthur Honegger (1980); the Banff CA National Award in the Arts for *String Quartet No. 1* (1985); and in 1987 became the first recipient of the \$50,000 triennial Glenn Gould Award. This award was presented to Schafer by Yehudi Menuhin who said:

His is a strong, benevolent, and highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today.

José Evangelista

José Evangelista was born in Valencia, Spain. He studied at the University of Valencia, excelling in his study of physics and computer science, while at the same time beginning to study harmony, composition and orchestration at Valencia Cons with Vicente Ascencio. He moved to Canada in 1969 and from 1970 to 1973 studied at the University of Montréal with André Prévost and later with Bruce Mather at McGill University.

Pursuing his interest in the music of southeast Asia, Evangelista spent the summers of 1976 and 1980 in Java and Bali, Indonesia and the summer of 1986 in Burma, and he is a founding member of the group Les Événements du Neuf (new music) and Traditions musicales du monde, a society dedicated to promoting non-Western music. In 1972 he began teaching at the University of Montréal where in 1987 he began to direct the gamelan workshop.

Evangelista has composed widely for orchestra (*Eléphant dans le noir*, *Piano Concertant*); chamber ensemble *Rondo*, *Monody Quartet*); keyboard (*Monodas españolas*); choir (*Dum es set rex*); and solo voice (*Vision*). He was composer-in-residence at the Akademi Musik Indonesia (1986) in Yogyakarta, and guest composer at the Internationale Ferienkurse für Neue Musik in Darmstadt.

The recipient of numerous awards, Evangelista won first prize in the Confederación española de cajas de ahorros contest for his *En guise de fête* (Madrid, 1974). In 1982, he was awarded a special prize from Spain's Ministry of Culture for his work *Vision*, and in 1988 won first prize in the choral works competition of St. Mary Magdalene's Church in Toronto for his *O quam suavis est.*

Evangelista is currently composer-in-residence with the Montréal Symphony.

Jon Siddall

John Siddall was born in Hamilton and raised in nearby Dundas. He has studied with James Tenney, Terry Riley and Lou Harrison. Besides his work as a composer, Siddall is also a performer (electric guitar, percussion, synthesizer), teacher and broadcaster with CBC Radio.

Siddall has written for a wide variety of instrumental ensembles both Western and non-Western, and his music has been performed and broadcast throughout North America, Europe and in Indonesia. In addition to composing for traditional chamber ensembles, Siddall has written several works for gamelan ensemble, electric guitar, electronics and percussion including: *Strange Parade* (1986) for gamelan ensemble; *Woman and Goldfish* (1989) and *5 Big Grooves* (1990) for percussion.

In 1983 Siddall formed the Evergreen Club gamelan ensemble. From 1983 to 1988 he was the group's Artistic Director and performed both traditional Indonesian and contemporary music with them. During that time as well, Siddall visited Indonesia for nine months of study and writing. He also spent time writing in Paris. In 1987 they recorded *North of Java* (Arjuna AR-001) which includes Siddall's multi-media work *The Greenhouse Act -- IV* (1985).

East and West; old world, new world; pop and high art - these are the elements which meet in Siddall's music.

Rabindranath Tagore

Although known primarily for his poetry, being awarded the Nobel Prize in 1913, Tagore left an impact on all forms of literature. He was a master of lyrical songs which he himself set to music, creating the musical style "Robindra Sangeet." He choreographed his own dances, and in later life also turned to painting. A deep spiritual awareness and insight permeate all his writings and his life. They also underlie his fundamental philosophy and

experiments in education. Tagore was never bound by narrow nationalism and in a true sense was universal - not of Bengal or India alone - but of all mankind.

Rasesh Thakkar

Alex Pauk (Conductor)

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971, where he received degrees in Music as well as Music Education. In addition, Pauk participated for two years in the Ontario Arts Council Conductor's Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 70's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing Array Music in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has lead to Esprit's commissioning of over 30 new works by over 25 Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's Music Director involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme.

In addition to his work with the orchestra, Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montreal in 1984, and in 1986 was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 30 concert works and has received commissions from CBC Radio, New Music Concerts (Toronto), Vancouver New Music Society, The Quebec Symphony Orchestra, Joseph Macerollo, the Toronto Symphony and others. He has also composed for film, television, radio and music theatre. Currently, Pauk is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by Markham and Broadway with the CBC Vancouver Orchestra. He has also been commissioned by Erica Goodman to compose a work for harp and chamber orchestra.

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Michael Sproule
Corey Gemmell

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Yakov Lerner
Xiao Grabke
Joanna Zabrowarna

Viola

Valerie Kuinka
Beverley Spotton
Rhyll Peel
Angela Rudden

Cello

Paul Widner
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Maurizio Baccante
Roman Borys

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Paul Langley

Flute

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Clarinet

Gwilym Williams
Richard Thomson

Bassoon

Gerald Robinson
William Cannaway

Horn

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Vincent Barbee
Joy Montgomery
Deborah Stroh

Trumpet

Stuart Laughton
Raymond Tizzard
Michael White
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Trombone

Robert Ferguson
David Archer
Herbert Poole
Doug Lavell

Tuba

Scott Irvine

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Jane Mallett Theatre

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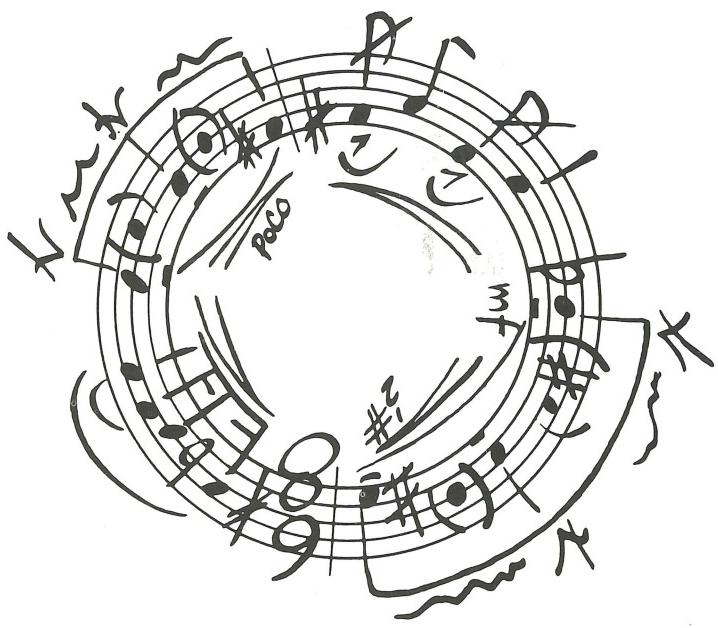
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